UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Cathedral Classics I

Women's Chamber Choir
Hilary Apfelstadt, Conductor

Men's Chorus
David Holler, Conductor

Women's Chorus
Ana Alvarez, Conductor

Sunday, February 5, 2012
2:30 p.m. Church of the Redeemer
Toronto, Ontario

2011-12 SEASON

Cathedral Classics I

PROGRAM

Women's Chamber Choir
Hilary Apfelstadt, conductor
Cassandra Luftspring, graduate assistant
Eunseong Cho, accompanist

Two Songs of Praise

Cantate Domino — **Heinrich Schütz** (1585 – 1672), ed. Nancy Grundahl

Cantate Domino — **Rupert Lang** (b. 1948)

Soloists: Stacy Collins, Natalie DiNardo, Jardina Gertler-Jaffe, Michelle Kam, Cassandra Luftspring, and Clarisse Tonigussi

O frondens virga (O verdant maiden) — **Kevin Jay Isaacs**, chant by Hildegard von Bingen

Violinist: Sarah Nematallah

Music from England

Psalm 150 — **David Willcocks** (b. 1919)

Missa Brevis in D — **Benjamin Britten** (1913-1976)

Kyrie
Gloria — *Soloists: Jardina Gertler-Jaffe, Melody Thomas, Meaghan Walker*
Sanctus and Benedictus — *Soloists: Stacy Collins and Meaghan Walker*
Agnus Dei

Ana Alvarez, conductor
Eunseong Cho, organist

This performance is in partial fulfillment of the requirements for the Doctor of Musical Arts in Conducting degree for Ms. Alvarez.

I thank you God — **Gwyneth Walker** (b. 1947), (text by e.e. cummings)

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Men's Chorus
David Holler, conductor
Sam Barton and Thom Snell, graduate assistants
Stephen Frketic, accompanist

Ave Maria — **Jacob Arcadelt** (c. 1507-1568)
Sam Barton, conductor

Ave, Maris Stella — **arr. Diane Loomer** (b. 1940)
Thom Snell, conductor
Liam West, baritone

Der Herr Segne Euch — **J. S. Bach** (1685-1750)

Even When God is Silent — **Michael Horvit** (b. 1932)
Lux Aeterna — **Brian A. Schmidt** (b. 1980)
They Shall Hunger No More — **Dominick Argento** (b. 1927)

Soon-ah will be done — **William L. Dawson** (1899-1990)

Women's Chorus
Ana Alvarez, conductor
Thom Snell, graduate assistant
Jeanne Yuen, accompanist

Three "Ave Maria" Settings

Ave Maria — **Claudio Monteverdi** (1567-1643)
Ave Maria — **Camille Saint-Saëns** (1835-1921)
Thom Snell, conductor

Ave Maria, Op. 12 — **Johannes Brahms** (1833-1897)
Ana Alvarez, conductor

Three Psalm Settings

Psalm 121 — **Imant Raminsh** (b. 1943)
Samuel Barton, conductor

Psalm 23: Gott ist mein Hirt — **Franz Schubert** (1797-1828)
Psalm 23: The Lord is my Shepherd — **Randall Stroope** (b. 1953)
Ana Alvarez, conductor

Program Notes and Translations

WOMEN'S CHAMBER CHOIR

Originally written as a trio for Soprano, Alto and Baritone, **Heinrich Schutz**'s setting of this text was transposed and rescored for treble voices by Nancy Grundahl. It is a rhythmically energetic polyphonic setting that captures the spirit of the text.

Cantate Domino: *Sing to the Lord a new song, for He hath done marvelous things. His right hand and His holy arm hath gotten Him the victory.* (Psalm 98:1)

Rupert Lang's setting of the same text begins with a strong unified vocal statement that immediately leads to rhythmic chanting of the text. This composition incorporates sustained chanting, vocal solos and chord clusters in an expressively varied setting.

Kevin Isaacs composed ***O Frondens Virga*** for the women's chorus at Luther College in Decorah, Iowa, choosing a text by Hildegard von Bingen (1098-1179), a German born mystic. Based on a chant by her, the music features violin solo and piano, in concert with the voices.

O Frondens Virga*: O leafy branch (O verdant maiden), you nobly stand as the approaching dawn; now rejoice and be glad.*

Two outstanding British composers provided the music for the pair of works performed with organ. **Sir David Willcocks** was for many years the Director of Music at King's College. His lively setting of ***Psalm 150*** captures the contrasts and energy of the text, punctuated with organ interludes. Mixed meters convey the text accentuation especially effectively.

Praise the Lord! Praise God in his sanctuary; praise him in his mighty firmament!
Praise him for his mighty deeds; praise him according to his surpassing greatness!
Praise him with trumpet sound; praise him with lute and harp!
Praise him with tambourine and dance; praise him with strings and pipe!
Praise him with clanging cymbals; praise him with loud clashing cymbals!
Let everything that breathes praise the Lord!
Praise the Lord! (Psalm 150)

Benjamin Britten wrote the ***Missa Brevis in D*** for boys' voices in 1959 for George Malcolm and the boys of Westminster Cathedral Choir on the occasion of Mr. Malcolm's retirement. It works well for women's voices, however, and is often heard sung by advanced children's and youth choirs. Each of the three voice parts has distinct lines with varied textures, and rhythmic contrasts are prevalent throughout the work. The work ends in d minor with a hushed chant, "dona nobis pacem," that emphasizes the urgency of this plea.

Kyrie
Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria
Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world, have mercy upon us.
Thou who takest away the sins of the world, receive our prayer.

Thou who sittest at the right hand of the Father,
have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

Sanctus
Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of thy glory.
Hosanna in the highest.

Benedictus
Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei
Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
grant us peace.

Gwyneth Walker is a well-known American composer who writes almost exclusively for choral ensembles. ***I thank you God*** was a commission for the American Choral Directors Association (ACDA), published in 1998 and premiered by the National Women's Honor Choir. With arching lines, great rhythmic interest, and an accompaniment that constantly underpins the energy of the work, it has become a standard contemporary work for women's choruses and is frequently heard performed by festival and honor choirs. The text, by American poet, e.e. cummings, is enhanced by repetition of the words, "I thank you God," driving home the sense of joy that permeates the poetry.

MEN'S CHORUS

The first three pieces on our program are traditional settings of sacred texts. **Jacob Arcadelt** was a Franco-Flemish composer of the Renaissance period who composed primarily secular music, and was especially famous for his madrigals. Today we hear one of his sacred compositions, a beautiful setting of the ***Ave Maria*** text. Arranger Diane Loomer has established herself as a leading conductor throughout Canada and is currently the Artistic Director of the Chor Leoni Men's Choir. Her setting of ***Ave, Maris Stella*** reflects a quiet devotion to the church and Nova Scotia's deep respect for the sea in this beautiful arrangement of an old Latin canticle. Our first section ends with the male duet from **J.S. Bach**'s ***Wedding Cantata*** (No. 196), and it is essentially a blessing to the wedding couple.

Ave Maria
Hail Mary, full of grace; the Lord is with Thee.
Blessed art Thou among women, and blessed is
the fruit of Thy womb: Jesus.
Holy Mary, mother of God, pray for us sinners,
now and at the hour of our death.

Ave, Maris Stella
Hail, star of the sea
Loving Mother of God
Virgin ever immortal
Heaven's blissful portal!

Receiving that "Ave"
From the mouth of Gabriel
Establish us in peace
Reversing the name of "Eve"

Der Herr Segne Euch
May the Lord bless you more and more,
you and your children.

Our second set comprises contemporary choral compositions. **Michael Horvit's** ***Even When God Is Silent*** was written for the 50th anniversary of Kristallnacht, The Night of Broken Glass, in November 1988. Allied troops found this poem written on the walls of a basement in Cologne, Germany. It had been written there by someone hiding from the Gestapo, and is an extraordinary testimony of faith under horrible circumstances. ***Lux Aeterna*** composer **Brian A. Schmidt** is recognized as one of America's finest young choral musicians. He founded and directed the Dakota Men's Ensemble in Brookings, SD, and is a strong advocate for male chorus singing. **Dominick Argento** is one of America's leading composers of lyric opera. He has written thirteen operas and othe vocal compositions. ***They Shall Hunger No More*** is taken from his dramatic cantata, *Revelation of Saint John,* and displays his characteristic penchant for the dramatic. Although predominantly tonal, his music freely combines atonal and 12-tone elements as well. We finish our program with a rousing setting of the spiritual ***Soon Ah Will Be Done*** by African-American composer **William L. Dawson**. His arrangements of spirituals are widely published in the U.S. and regularly performed and loved by school, college and community choral ensembles throughout the world.

Lux Aeterna
May everlasting light shine upon them
With your Saints forever
For you are merciful.
Grant them eternal rest.

WOMEN'S CHORUS

Italian composer **Claudio Monteverdi** is known as the pivotal composer in the transition from the Renaissance to the Baroque era. This three-voice motet from the *Sacræ Cantiunculæ Liber Primus*, published in 1582, features imitative counterpoint characteristic of the late Renaissance. At the time it was written, this setting of the *Ave Maria* would have been performed by male singers; however, the music is realized with equal beauty in treble voices.

French organist and composer **Camille Saint-Saëns** is best known for his large-scale orchestral works, such as *Danse Macabre, Carnival of the Animals*, and his Third Symphony, which features the organ. As a church musician, he also wrote numerous works for voices, such as the *Christmas Oratorio,* as well as small liturgical motets. This setting of the *Ave Maria*, originally for two equal voices and organ, features fluid, ornate melodies over a steady, arpeggiated accompaniment.

The greatness of **Johannes Brahms** is present in his choral works, both sacred and secular. In 1859, Brahms became the conductor and co-founder of the Hamburger Frauenchor, a forty-voice women's choir, which inspired him to productively compose for choral ensembles. The original setting of the *Ave Maria*, composed in 1858, was for female voices and organ. Apparently, inspired by a passage from *Die Lebensansichten des Katers Murr* by E.T.A. Hoffman, the *Ave Maria* is a fluid work with clear imitative lines and a gentle character.

Composed in December 1820 as a test piece for the singing pupils of his friend Anna Frolich, **Schubert's** setting of *Psalm 23: Gott ist mein Hirt* transcended his original purpose, becoming popular in both conservatory studies and public concerts. The piece was so unusually successful for Schubert that Diabelli published it in separate vocal parts in 1832. The *Psalm 23* is standard repertoire for women's choirs due to its harmonic colors, peaceful character, as well as the magical entry of the voices, and its pastoral rhythms.

God is my Shepherd, I will lack nothing.
He keeps me in a green pasture And leads me by quiet streams;
He refreshes my fainting courage. He leads me on the right paths to the honor of His Name.
And although I wander in the valley of the shadow of death, Yet I wander without fear, For You protect me, Your rod and staff are always my comfort.
You prepare a joyous meal for me In front of my enemies; You anoint my head with oil, And give me an overflowing cup,
Blessing and happiness will follow me in this life, And one day I will rest forever In the house of the Eternal.

Renowned American composer **Randall Stroope** has written 95 pieces, many of which have become standard repertoire in North American choirs. In his setting of *Psalm 23*, Stroope attempted to imbue the text with different characters ranging from meditative to triumphant using harmony, texture and dynamic contrasts. All of these moods find unity in the word "Lauda" (Latin: praise), highlighting the communication between humans and God.

Women's Chamber Choir

Soprano
Amanda Cogan
Stacy Collins
Laura Crowe
Laura D'Angelo
Maki Ishida
Lynn Isnar
Lexie Jelilyan
Britta Johnson
Cassie Luftspring
Teresa Mahon
Allison Murrell
Arielle Nugent
Monica Orso
Elizabeth Seo
Hannah Tarder-Stoll
Melody Thomas
Clarisse Tonigussi
Fiona Wu

Alto
Kari Abraham
Kristina Agur
Natasha Cheung
Victoria Chung
Madeleine Christie
Natalie DiNardo
Sabrina Duong
Jardena Gertler-Jaffe
Esther Jeon
Michelle Kam
Jennifer Liu
Kate Seo
Veronica Vuong
Meaghan Walker
Emma Young

Men's Chorus

Tenor
Johnathan Bae
Samuel Chan
Chalie Chuong
Scott Downing
Andrew Ivens
James Kalisz
Philip Kim
Martin Lee
Lorenzo Madrazo
Alex Mieszkalski
Seth Turner
Gavin Yee
Abby Zhang

Bass
Chan Joo Ahn
Rizgar Al-Timary
Sam Barton
Samuel Bayefsky
Michael Bridge
Alex Chang
Kevin Cheung
Allen Chien
Aaron Chow
Herman Chow
Jordan Duerrstein
Samuel Han
Lucas Harris
Aylmer Menezes
David Miller
Andre Mina
Nicholas Nolan
Mikhail Shemet
Peter Warren
Liam West
Joe Wu

Women's Chorus

Soprano 1
Madison Angus
Stephanie Boone
Yvette Lorraine Coleman
Alyssa Curto
Laura Finlan
Ariella Flatt
Lindsay Foote
Anais Kelsey-Verdecchia
Yoo Jin (Amanda) Lee
Yiwen Liu
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Soprano 2
Diana Calautti
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Patricia Nesci
Angela Ng
Maylin Ortega Zululeta
Lauren (Alexandra) Park
Luksimi Sivaneswaralingam
Robin Whiffen
Imogen Wasse

Alto 1
Olivia Brown
Eunsun Chung
Michele Comrie
Marina Davis
Emilee-Mae Feely
Su Hyun (Melany) Kim
Eunkyung (Anne) Ko
Crystal Law
Tak Yi (Tammy) Leung
Yuen-Shan (Alice) Leung
Elaine Nesbitt
Katrina Olsen
Caroline Pai
Anna Seo
Natalia Soltes
Eun-Jung (Annie) Suh
Tiffany Taghabon
Steffanie Mei Kie Tam
Maia Van R aes
Marta Vodinelic
Liberty Vorvis
Corinne Wong
Kelly Xu
Shauna Yarnell

Alto 2
Miranda Brant
Emily Bruch
Velora Chan
Jamie Corbett
Monika Gurak
Esther Jean
Ani Shirvanian Konaraki
Sara Tavanaie
Samantha Tsang

Biographies

HILARY APFELSTADT is Director of Choral Activities at the University of Toronto, a position she assumed in the fall of 2010. She conducts the MacMillan Singers, a select mixed ensemble, and the Women's Chamber Choir, as well as teaching courses in conducting and repertoire. She began her music education in Nova Scotia, and moved to Toronto where she completed her bachelor's degree in vocal music education at U of T. Her graduate degrees are from the University of Illinois and the University of Wisconsin-Madison. From 1993 – 2010, she was Professor and Director of Choral Activities at the Ohio State University, where she also served as Associate Director of the School of Music from 2008 – 2010. Choirs under her direction have performed at conferences of the American Choral Directors Association (ACDA), in Carnegie Hall, and in Europe. She has conducted numerous honour choirs throughout the U.S., and has guest conducted in Austria, Canada, Cuba, England, Italy, and Switzerland. In 2009, she conducted the Mormon Tabernacle Choir in a live broadcast of "Music and the Spoken Word." She has presented papers and conducting master classes in numerous professional venues, and serves on the editorial boards of three journals, including the ACDA *Choral Journal*. Her publications number nearly eighty articles, a monograph and several book chapters. She is a past-national President of ACDA (2007 – 2009) and currently chairs the Past-Presidents' Council. For several years, she sang with the Robert Shaw Festival Singers with whom she recorded two Grammy Award-winning CDs in France.

CASSANDRA LUFTSPRING is a first-year master's student in the choral conducting program. She received her Bachelor of Music degree from Queen's University, studying piano and composition. Several Canadian choirs have commissioned her work. Cassandra has worked as an accompanist, a music teacher, and an assistant conductor for the Cantabile Choirs of Kingston. She is currently the Conductor's Intern for the Toronto Children's Chorus.

EUNSEONG CHO began her undergraduate studies at Yonsei University in Korea, and received her Mus.Bac.Perf. and MMus. in Organ Performance under the tutelage of John Tuttle at the University of Toronto. Over the years, she has performed in numerous recitals and concerts with professional musicians as an organist, pianist and harpsichordist in North America and Korea. She has served as resident organist at Light Presbyterian Church in Toronto since 1995, and is currently accompanist for the Toronto Korean-Canadian Choir and the Women's Chamber Choir at the University of Toronto.

DAVID HOLLER is a second-year student in the DMA program in choral conducting at the University of Toronto. He graduated from the University of Western Ontario and from Westminster Choir College in Princeton, NJ. He is a teacher, singer and accompanist in the Niagara region and directs the Mohawk College Community Choir. In January 2011, he was one of five conductors from the U.S. and Canada selected for The Mendelssohn Choir Conducting Symposium in Toronto. At U of T, David is assistant conductor for MacMillan Singers as well as conducting the newly formed Men's Chorus.

SAM BARTON, assistant conductor of the U of T Men's Chorus, is currently in the second year of his master's degree in choral conducting. Originally from the UK, he received his BA in Music at the University of York, where he gained experience both in choral and also in orchestral conducting. In Toronto, he sings in the Amadeus Choir, does conducting for the Toronto Estonia Choir, and is principal conductor of the Peetri Kiriku Vokaalansembel.

STEPHEN FRKETIC, accompanist for the Men's Chorus, is a first year master's student in the choral conducting program at the University of Toronto. He is a native of Jacksonville, Florida, where he began his studies in piano and organ. After graduating with a B.M. degree in Organ Performance from Indiana University, he taught English in Tokyo. From 2008 – 2011, he was employed as a school choral director and church musician in Houston, Texas.

ANA ALVAREZ, a native of Cali, Colombia, received her undergraduate degree in choral conducting in Bogotá. After leading choirs in her home country, she earned an M.M. in conducting from the University of Victoria where she directed the women's choir, Philomela, and also studied wind conducting. She is currently in her second year of the DMA in conducting program at U of T where she conducts the Women's Chorus. Her research interests are in the field of South American choral music and its authentic performance in North America.

THOM SNELL, assistant conductor of the Women's Chorus, is in his second year of the master's degree program in choral conducting. A resident of Ohio, he holds a Bachelor of Music degree from Westminster Choir College in Princeton, NJ, where he studied conducting with Andrew Megill and Sun Min Lee, and voice with Mark Moliterno. A lifelong church musician, he currently serves as Director of Music at College Street United Church in Toronto.

Accompanist **JEANNE YUEN** leads an active career as a collaborative pianist, currently accompanying the Women's Chorus at U of T as well as playing for individuals. Also a choral conductor, she has held artistic positions with the Cantabile Choirs of Kingston, Queen's Choral Ensemble, and the Healey Willan Singers. Ms. Yuen holds degrees from the University of Toronto and Queen's University, where she served as accompanist in the Queen's Student Opera Company.

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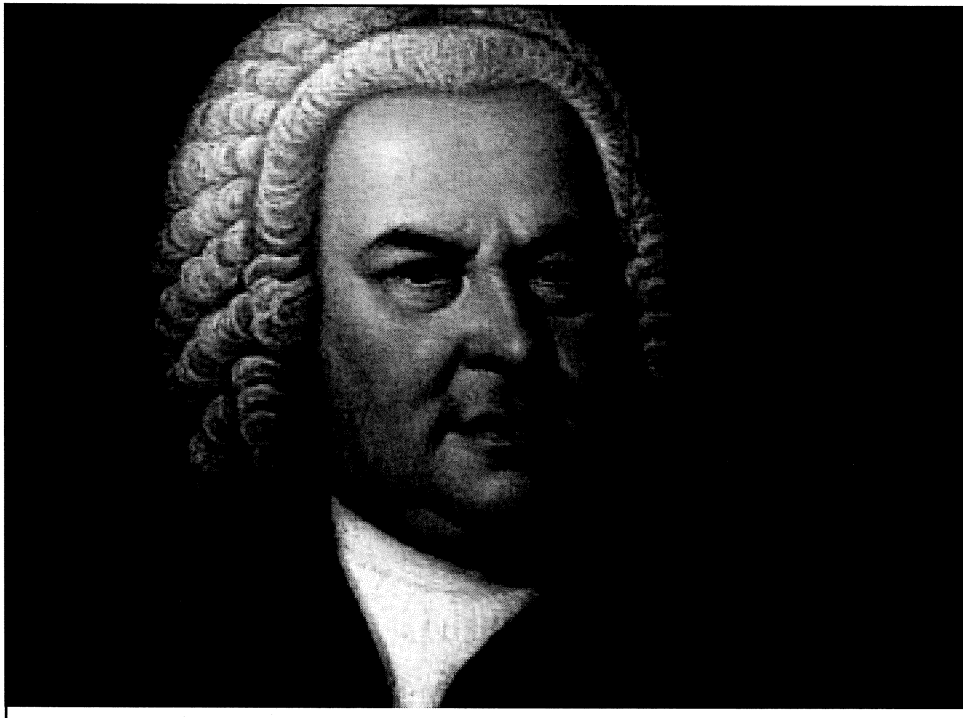

Cathedral Classics II

Featuring the MacMillan Singers and the Chamber Choir from Cawthra Park High School, Mississauga. Hilary Apfelstadt and Robert Anderson, conductors. The choirs will combine to perform movements from **Frank Martin**'s *Mass* for double choir, **Bach**'s motet *Lobet den Herrn* and a cappella works by other composers.

Sunday, February 12, 2012
2:30 pm. Church of the Redeemer

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